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Bulletin of
THE DETROIT INSTITUTE OF ARTS
of the City of Detroit

VOLUME XXVI • NUMBER 1 • 1947



HEAD OF A MAN
EGYPTIAN, 18TH DYNASTY, ca. 1411-1375 B.C.
Gift of the Founders Society, General Membership Fund, 1946

AN EGYPTIAN SCULPTURE OF THE EIGHTEENTH DYNASTY

A recently acquired head of a man, carved in creamy limestone by an unknown Egyptian sculptor about 1400 B.C., presents to the visitor in the Museum's gallery of the art of the Ancient Near East an example of the refined style of the Eighteenth Dynasty, not many years before the age-old unchanging tradition of Egyptian art—as indeed Egyptian life itself—was sorely, if only briefly, shaken by the religious revolution of Amenhotep IV, who rejected Amen, the state god, and set up Aten, the Sun, as the supreme divinity; who changed his own name to Akhenaten (Spirit of Aten), and shifted his capital from Thebes—distasteful seat of his predecessors and their established gods—to his new city of Akhetaten (Horizon of Aten), known today as Tell el-Amarna.

This site has yielded from accidental discoveries and from scientific excavations many unusual finds, such as the remains of the city of Akhenaten which flourished for a brief generation and was then abandoned; the official correspondence received by the Egyptian kings, Amenhotep III and Akhenaten, from their neighbors, allies, and underlings in adjoining lands, preserved on clay tablets in Babylonian cuneiform writing (the celebrated Tell el-Amarna letters); the startling evidences of the new naturalism of the official school of art—the joyous rendering of animal and plant life in reliefs and paintings, the touching sentiment of the oft-repeated groups of the members of the royal family, and the tendency toward uncompromising portraiture to be seen in the representations of the thin-necked large-headed fanatical monotheist, Akhenaten, or the lovely beauty of his queen, Nefretiti, or more markedly in the studies for portraits (perhaps based on actual casts of human faces), found in the workshop of a sculptor.

The little head now in Detroit—it measures only four inches in height—is said to have come from Tell el-Amarna, yet it is not characteristic of the city of Akhenaten and so may have been an intruder, introduced in ancient times by a conservative courtier who unwillingly relinquished the older and established style for the new manner, sanctioned by the king; or perhaps the finder in modern times brought the head from elsewhere to Tell el-Amarna for sale. The head belongs quite certainly to the period of Akhenaten's great predecessor, his father, Amenhotep III, ruler of the Egyptian empire from about 1411 to 1375 B. C.

Through the eyes of the individual represented in this little head, we may look out upon the world of Amenhotep III, who has been called "the Magnificent." The rustic simplicity of the earlier days of Egypt had given way to imperial splendor and metropolitan luxury. The great mass of the people still toiled on the land or were busy in the city shops, but the king had now become an international figure, whose word was law from Syria to Nubia and whose favor was courted by the rulers of all neighboring lands; his nobles were leisure-loving dwellers in the cities or in luxurious country villas, no longer chiefly concerned with the overlordship of agricultural projects, the reclamation and pro-

ductivity of land. This new spirit found its reflection in every phase of life—in the grandeur of the Pharaoh's new architectural triumphs, the temples of Karnak and Luxor and his now-vanished mortuary temple on the western plain of Thebes, marked by the surviving great stone portraits, over eighty feet in height, the so-called Colossi of Memnon; in the rich ornamentation of private houses and tombs; in the elaboration of dress, the simpler costume of the Old and Middle Kingdoms being replaced by a long pleated skirt of fine material, a flowing tunic, and a large intricately curled wig; and in the refined style of the works of art of the period, whether large scale tomb reliefs, mortuary portraits, or small articles of domestic use. The extraordinary finds from the tomb of Tutankhamen, reactionary successor to Akhenaten, are typical of Eighteenth Dynasty art.

Almost without the use of force, Amenhotep III maintained the wide-flung empire of his fathers, although the seeds of collapse and decay were already sown in his time and were to be full grown in the days of his successor, Amenhotep IV, whose strength lay in religious reform and not in imperial rule. The decline of Egyptian culture begins from this high peak and although it was to persist another fourteen hundred years or more it was never so strong or so independent as in the days of the Eighteenth Dynasty.

In this world of thirty-three hundred years ago, when our Egyptian came to die, he knew he had prepared for himself or his family would prepare for him, a tomb that would be a reasonably safe place for the permanent lodging of his body (for Egyptian tombs have never been safe from grave robbers from the day of their first closing to the present). If his mummified body was not preserved, then there were in the tomb sculptured representations of himself, in relief or in the round, which might be fairly close likenesses (such individual portraits have been found in all periods of Egyptian art, but they are the exception) or else generalized resemblances (like the Detroit head) which were recognizable to his surviving spirit as its proper habitation because the figure bore his name inscribed upon it.

So it was that Egypt became the land of rich tombs, for the deceased wished with him in the afterlife the necessities of living and the semblances of his worldly possessions and activities, and the land of many sculptured figures of the gods, the kings (who were identified with the gods) and other persons, which were the abiding places of the spirit. For the temple and the tomb then, most of the remarkable works of Egyptian art were created.

From one of these sculptured tomb figures—standing or seated, isolated or part of a group, as of husband and wife—came this little head, suffering considerable damage to chin and nose, and losing all but faint traces of its once striking polychromy—the conventional red-brown flesh of a male portrait and the black wig, eyebrows, eyelids, and pupils which set off the face and gave life to the stylized physical details and the imperturbable forms of the Egyptian rendering of the human head. Even in so small a sculpture as this head, the artist has conveyed the sense of solidity, of permanence, of mass, desired and achieved

by the ancient Egyptians. Even the frivolous details of the wig, the long waving strands of hair radiating from the crown of the head over longer tiers of ringlets, here pushed out of the way behind the shoulders, have not been allowed to destroy the firmly planted mass of the head, emphasized by the sturdy neck, the broad face, the low hair line on the forehead, and the wide triangular shape of the wig.

This ancient Egyptian—without a soul since without a name—still proudly represents the land of his origin and the refined art of his time, one of the great periods of Egyptian culture, transporting the spectator to an age some thirty-three hundred years ago and proclaiming a way of artistic thought that is still appreciated today.

FRANCIS W. ROBINSON.

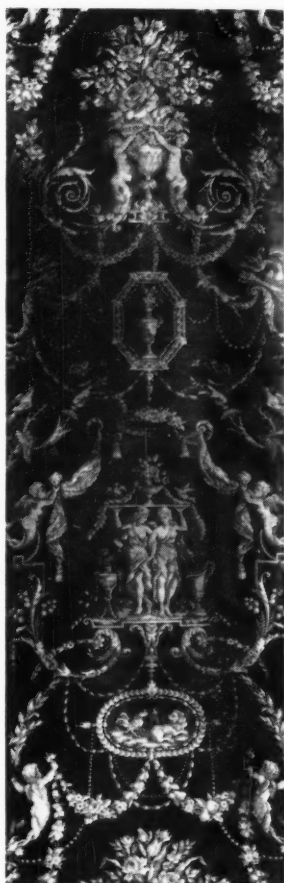
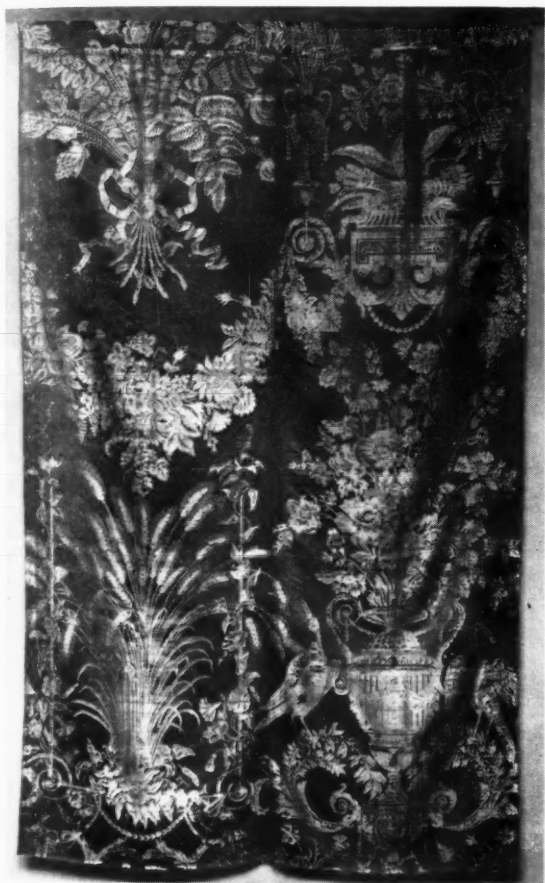
Acc. no. 46.57. Limestone with traces of polychromy. Height 4 inches. Gift of the Detroit Museum of Art Founders Society, General Membership Fund, 1946.

LAMPAS.

The exuberance of multicolored floral design reached its apogee with the brocades of Philippe de Lasalle, prince of textile artists of all times. The fashion prevailing in the years before the outbreak of the French Revolution was towards an artificial simplicity, sponsored by the writings of Jean Jacques Rousseau and encouraged by Queen Marie Antoinette. The monochromy of the roller-printed *toiles de Jouy*, so unlike the earlier colorful Indian chintzes, cast a blight even over the silk trade. Lyons devised a special technique, *lampas*, which showed the design *en camaieu*, in the manner of a cameo, on a brilliantly colored ground. Lampas looks somewhat like a two-color damask, but it is not reversible. It is a fancy compound satin, strengthened by a secondary warp, the design is in twill of two wefts, generally of slightly contrasting ivory shades.

Two panels of lampas have been added to the collection of eighteenth century silks. The design of one ¹ is so large in scale that it required two widths of the fabric. On the red satin ground bouquets and garlands, rambling morning glories and sheaves of wheat, especially two well designed herons continue the tradition of Philippe de Lasalle, while vases and a trophy surmounted by an eagle announce the new trends towards the antique. The noble fabric must have been woven in the last years before the outbreak of the Revolution, between 1770 and 1780. The continuous design—note the end of the heron's wing at the extreme left of the adjoining panel—proves that this lampas was intended to mask the entire wall, somewhat in the manner of that latest fashion fad, painted wallpaper imported from China.

The second lampas ² illustrates the fully evolved style "*à la grecque*". Here, on celadon green satin ground, nymphs, naiads and erotes, medallions framing a genre scene or an amphora are designed according to the new formula which had its roots in the art of recently rediscovered Pompeii and Herculaneum.



LAMPAS

(left)

FRENCH, LYONS, 1770-1780

Gift of the Founders Society, Octavia Bates Fund, 1944

(right)

FRENCH, DIRECTOIRE, 1795-1799

Gift of Mrs. Emma S. Fechimer, 1945

Fabrics of this type looked best when inserted, pilaster fashion, between the woodwork of the wall. They were used also for curtains and furniture.

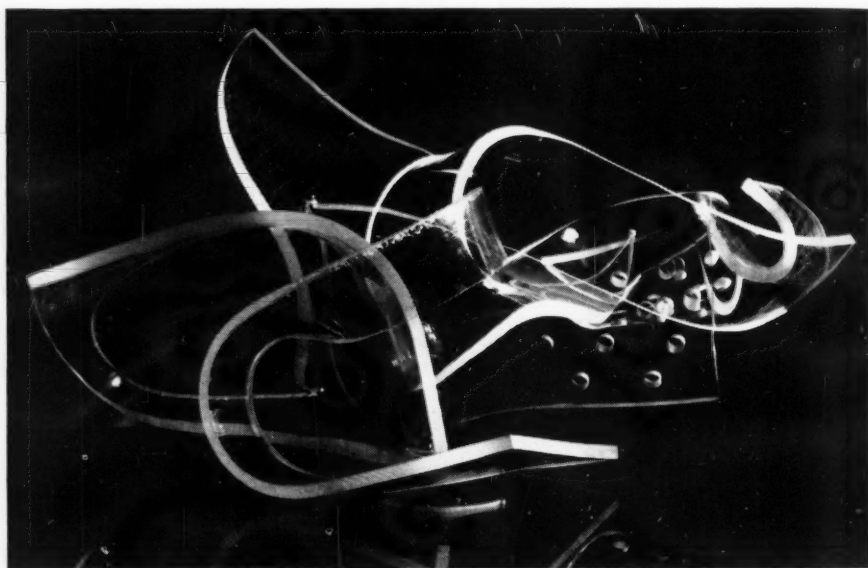
These neo-classic designs were greatly to the taste of the generation that came to power after the Revolution. Napoleon, as consul and as emperor, brought to an end the industrial stagnation and especially promoted silk weaving, as the chief source of national wealth. It is difficult to decide whether this lampas belongs to the period of the end of the *ancien régime* or to the beginning of the new order. The delicacy of the design, the elegance of each little curve, the exquisite modeling of the figures, especially the almost realistic flowers show

traces of the vanishing rococo. In the Textile Gallery this elegant lampas brings to a close the parade of silk fabrics of the eighteenth century.

ADELE COULIN WEIBEL.

¹Acc. no. 44.284. Length 114½ inches; width 56½ inches. The design at the top is incomplete, a narrow band sewed to the fabric indicates the presence of yet a third motif to the repeat. Gift of the Founders Society, Octavia Bates fund.

²Acc. no. 45.9. Length 84 inches; width 21¼ inches. Gift of Mrs. Emma S. Fechimer.



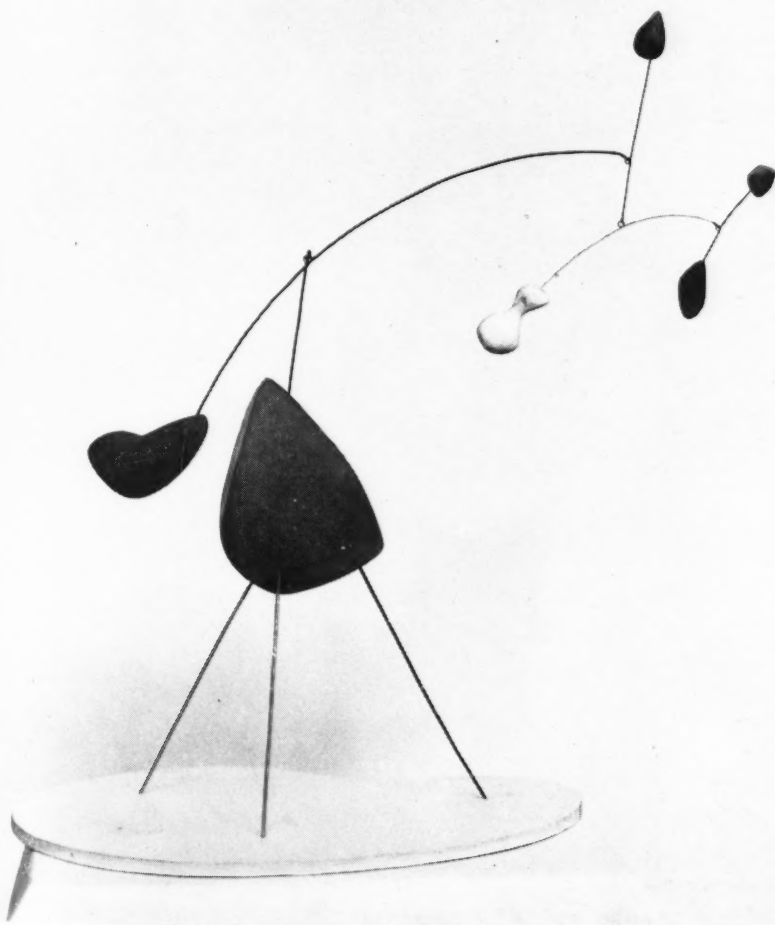
SPACE MODULATOR
BY MOHOLY-NAGY, HUNGARIAN, 1895-1946
Gift of W. Hawkins Ferry, 1946

A SPACE MODULATOR by MOHOLY-NAGY
and MOBILE by CALDER

The collection of abstract art has been enriched by the addition of a *Space Modulator* by Moholy-Nagy and a *Mobile* by Alexander Calder. The Hungarian-born Laszlo Moholy-Nagy, late director of the Institute of Design in Chicago, was a man of great versatility, who worked in the fields of experimental photography, painting, book designing and "constructions." In the famous German Bauhaus, founded in 1919 by the architect Gropius (at present chairman of the Department of Architecture at Harvard), were united the various abstract art currents which survived the first World War, together with influences from the Dutch group *de Stijl* and Russian Constructivists. Artists Klee, Feininger and Kandinsky were among the first to teach at this school. Moholy-Nagy

became a professor at the Bauhaus in 1922, staying on in Germany at the conclusion of the Berlin Exhibition of 1922 which gave Germany its first comprehensive view of Russian abstract art. At the Bauhaus, Moholy-Nagy introduced an extremely important method of teaching students to experiment with modern materials—to explore, by means of “constructions,” the potentialities of glass, metal, wood, plastic. Their work took on the precision, the clean-cut line and volume, the hard, impersonal elegance of machines, qualities which appeared in the paintings of Léger and the architecture of Le Corbusier.

Moholy-Nagy's *Space Modulator* reveals the new interest in spatial relationships and in the possibilities of plastic as a material. Its lightness, transparency and ductility are evident in the band of colorless plastic which has been curved



MOBILE
BY ALEXANDER CALDER, AMERICAN, 1898-
Gift of Mrs. Arthur U. Hooper, 1946

and interwoven to form a composition in three dimensions. Light is reflected back from the smooth surfaces; textural interest is added by the light scoring into squares of some sections and the boring of circular holes in another. The clean surfaces, the clear-cut edges, the subtly modulated relationships between the curvilinear forms and space flowing freely through them, make the *Space Modulator* an object of true distinction.

Alexander Calder's *Mobile* shows a similar interest in space and spatial relationships. Born in Philadelphia in 1898, Calder has utilized a training as a mechanical engineer in the field of sculpture. In his constructions of metal, wire and wood, he concerns himself with the esthetic value of abstract and geometrical forms, as they move through space in varying orbits and shifting interrelationships. Calder sometimes employs motors to keep the parts in motion. More frequently, as in our *Mobile*, objects are suspended in space from a series of booms. A large, central form resting on three steel rods supports a wire boom, which in turn supports smaller ones. The suspended forms, of red, yellow, blue and orange, are balanced so delicately that the slightest interference with the equilibrium of the system—a light touch, a breath of air—causes these forms to alter their relative positions in space.

In both works the dissolved parts of the composition are as important as the solid volumes. Both are endowed with the dynamic energy and fluid spatial development so characteristic of our age.

ELIZABETH H. PAYNE.

Space Modulator: Acc. no. 46.8. Height 10 $\frac{3}{8}$ inches; width 25 inches. Gift of Mr. W. Hawkins Ferry.

Mobile: Acc. no. 46.9. Height 22 $\frac{1}{2}$ inches; width 18 $\frac{1}{2}$ inches. Gift of Mrs. Arthur U. Hooper, Baltimore, Maryland.

THE BETRAYAL OF CHRIST by SASSETTA

The description of Sassetta's art, written in 1935 for the Thieme-Becker dictionary of artists by Mr. F. Mason Perkins, one of the best connoisseurs of early Italian painting, can scarcely be bettered in its brevity. "Sassetta's art is characterized by refinement of technique and extraordinary beauty of line and color, by a rare mingling of naturalistic truth and poetic feeling, as well as by the uncommonly individual character of his types and forms. As the bearer of this happy combination of qualities Sassetta is without question the most gifted, important and influential figure in the history of Sienese art during the first half of the Quattrocento." Yet so recent a discovery is the taste for Sienese painting that our knowledge of Sassetta begins, for all practical purposes, with an article which Mr. Langton Douglas contributed to the *Burlington Magazine* in 1901, in which he put together a group of documented works by Sassetta which had previously gone under a variety of other names, and drew the first outlines of this charming artist.

Our museum acquired an example of Sassetta in 1924, when Dr. Valentiner purchased *The Procession to Calvary* (formerly in the Carl Hamilton collection)

as part of a group of pictures which formed the foundation of our collection of Italian Gothic and early Renaissance painting. Yet although interest in Sassetta has grown steadily since that time, the Detroit picture received little attention, perhaps because it seemed rather different from the norm of his work so that one scholar, Van Marle, even described it as the work of a pupil. In 1938, however, Mr. John Pope-Hennessy established its true place in Sassetta's work. In an article in the *Burlington Magazine* he established the fact that it belonged with two other hitherto unpublished paintings in English private collections, *The Agony in the Garden* in the collection of Lady Catherine Ashburnham, and *The Betrayal of Christ* in the collection of Mrs. F. Mason Perkins, the whole forming a predella of the Passion of Christ. Executed in Sassetta's last years, under the influence of Florentine painting, this Passion Predella was in his opinion Sassetta's masterpiece of formal inventive power and in its expressive narrative quality almost the equal of Sassetta's most famous narrative sequence, the story of St. Francis (in the London National Gallery, Chantilly and the Berenson collection, Settignano). Careful cleaning of our picture in 1943 revealed also a remarkable freshness and delicate poetry of color which had until that time been obscured by a coating of dirt and old varnish.

Through the good offices of Mr. Edward Hutton, we were able this year to acquire the second predella of the series, *The Betrayal of Christ* from the Perkins collection, as the gift of the general membership of the Founders Society (Acc. no. 46.56). It too has been carefully cleaned of its disfiguring overpainting



THE BETRAYAL OF CHRIST

BY SASSETTA, SIENESE, 1392-1450

Gift of the Founders Society, General Membership Fund, 1946

and now, hanging beside its companion picture, it will, I believe, more than justify Mr. Pope-Hennessy's belief in the extraordinary artistic importance of this series. The panel has evidently suffered at the top and the upper portion of the sky and hills have been cut off. The panel now measures $14\frac{7}{8}$ by $23\frac{3}{8}$ inches, whereas the *Procession to Calvary* is $19\frac{1}{4}$ inches high by 25 inches wide. But in its essential parts the painting, though rubbed and thin in places, is well preserved. Cleaning revealed in the figures an added beauty of color and poignancy of expression—the reproachful face of the betrayed Christ, as he looks at Judas, is a masterpiece of haunting emotion. But the only surprise came by the removal of the overpaint which formerly gave the upper portion of the landscape the appearance of a blank black sky. There is now seen the wall of the garden of Gethsemane. Over its top and through the narrow gateway there is revealed the night sky dotted with silver stars, shining upon the tragic turbulence below.

The theory advanced by Mr. Pope-Hennessy about the place of this Passion Predella in Sassetta's development seems to me quite convincing. The landmark of Sassetta's late period is the altarpiece of St. Francis, of which the front is now in Mr. Berenson's collection at Settignano, while seven panels of the Franciscan legend from the reverse side are in the National Gallery, London, and the eighth at Chantilly. That this altar is one of the masterpieces of Italian fifteenth century art and a work of unforgettable poetry concerns us less at the moment than that it is dated. Sassetta was asked in 1437 by the Franciscan community at Borgo San Sepolero to paint a high altar for their church at S. Francesco. He executed the work in his own city of Siena and seven years passed before the last payment was made, on June 5, 1444. In his biography of Sassetta (London, 1939, pp. 96-96) Mr. Pope-Hennessy advances the theory that the work took this long time because the artist was busy with other work in Siena and did not get down to work seriously on the St. Francis altar before 1440. The front of the altar, which is the more conservative in style, was presumably done first, the eight panels of the reverse (which Mr. Berenson has described in a famous book, "*A Sienese Painter of the Franciscan Legend*") show a complexity and subtlety of formal composition which Pope-Hennessy attributes (p. 110) to a renewed influence of the most advanced Florentine painting and especially of Domenico Veneziano, who painted, probably in the early 1440's, a great altarpiece of St. Lucy (now in the Uffizi), which is well known to Americans because two of its predella panels, *The Stigmatization of St. Francis* and *St. John in the Desert* have just been given by Mr. Kress to the National Gallery, Washington. However that may be, the two predelle of the Passion in Detroit are closely linked in style with the small panels of Sassetta's St. Francis altar. One has only to compare the face of Christ carrying his cross with the St. Francis in *St. Francis Renouncing his Heritage*; the billowing robes of the angry father in the same picture with those of the fleeing apostles in the *Betrayal*; the reproachful face of Christ in the *Betrayal* with that of St. Francis in the *Stigmatization*, to see that our pictures belong to this last phase of Sassetta's art. Two other works are connected in style with the Passion predella—a *Madonna and Child* in the Frick

collection and a *Birth of the Virgin* belonging to Lord Rothermere. These were presumably done between 1444 and May, 1447, when Sassetta received his last commission. This was to do a large fresco of the Coronation of the Virgin on the Porta Romana, the gateway through which the main highroad from the south entered the city of Siena. He never finished the fresco, for while at work above the gateway one cold day in March, 1450, he contracted a chill and a month later died.

A discussion has been going on recently among art historians about the desirability of reuniting the parts of ancient works of art which have become separated. Professor Bodkin published a book in which he advanced the arguments for reassembling them. It is, he believes, a primary responsibility of museum officials to bring together the parts of dismembered compositions, even to the extent of enlisting the aid of state officials and diplomatic services if necessary. Mr. Langton Douglas replied in *The Art Quarterly* with some justice that the various parts of early Italian polyptychs were often really separate pictures whose relation to each other in the framework of an altarpiece was more architectural than intrinsic, that the parts can be seen better when treated as separate pictures, and that the peoples of the world are better able to enjoy their common heritage of the great art of the world by reason of the dispersal that has taken place. One may perhaps add that there is no general rule—the parts of some dispersed compositions need each other, some do not. In the present case, these two panels by Sassetta are so intimately connected in thought and feeling that they gain in eloquence and beauty by being together; and I cannot but feel a deep satisfaction that after their separate wanderings, from Italy to England, from England to America, they are united to take up the mysterious life which paintings live, together again upon one wall in one of the great cities of the western world.

E. P. RICHARDSON.

ARCHITECTURAL DRAWINGS by ALBERT KAHN

The importance of architectural drawings and records, so long neglected, has in recent years become more apparent to the students of American architecture. Such studies have enabled historians to reconstruct the logical development of contemporary building from the earlier experiments by isolated individuals throughout the country. Important among these innovators was the late Albert Kahn whose great contributions to factory design have influenced industrial architecture throughout the world. Through the generosity of the firm of Albert Kahn, Associated Architects and Engineers, Inc., the Museum has acquired a large number of Mr. Kahn's architectural drawings dating from the last quarter of the Nineteenth Century.

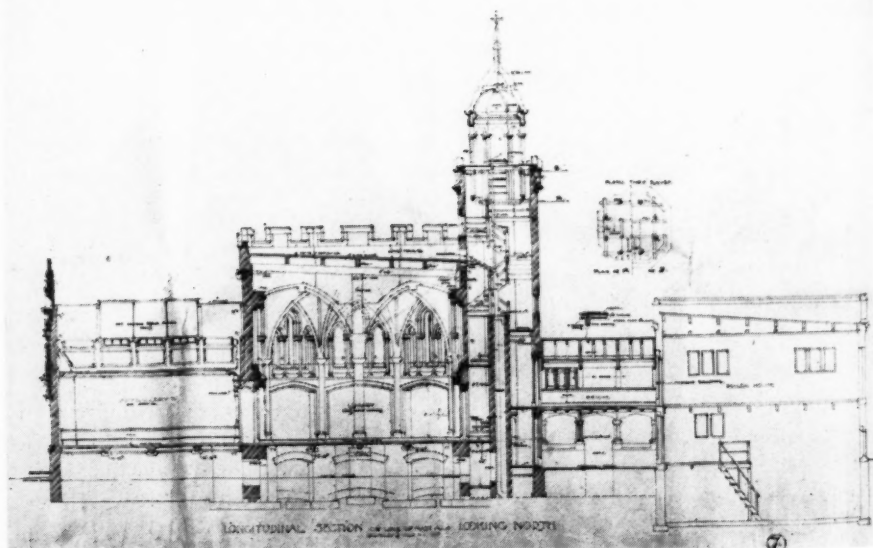
While several volumes have been published concerning Albert Kahn's later achievements, nothing has been written of his early work in Detroit and little has been done to identify existing work by his hand before the turn of the

century. Like other young men of the period, Kahn received his training in the offices of large architectural firms working in the manner of the eclectic revivals popular at that time and strongly influenced by the Arts and Crafts movement. The connections of Kahn with Detroit at this time and his understanding of the city and its problems are important factors in the successful solution of the automotive production problem which was to bring fame both to the city and the young architect.

Among the most interesting drawings represented in this group are the designs by Nettleton and Kahn for the James E. Scripps Library and Gallery on the northeast corner of Trumbull and Grand River. This structure was the original home of the James E. Scripps collection of paintings, later given to the Detroit Museum of Art. Designed in the manner of the Gothic Revival, the Library is octagonal in shape with a profusion of Gothic details well related to the general massing.

The Kahn drawings, with other works recently acquired, are the nucleus of an architectural archives of great importance to the student of American architecture. It is fitting that the work of Albert Kahn, a man whose many services to the Detroit Institute of Arts as commissioner, donor and adviser were so valuable, should thus form the basis of a new collection.

WILLIAM E. WOOLFENDEN.



THE JAMES E. SCRIPPS LIBRARY AND ART GALLERY
BY NETTLETON AND KAHN
Gift of Albert Kahn, Associated Architects and Engineers, Inc., 1946



OLD ST. PATRICK'S
BY JOHN KANE, AMERICAN, 1860-1934
Gift of Robert H. Tannahill, 1946

OLD ST. PATRICK'S by JOHN KANE

John Kane, born near Edinburgh in 1860, worked in the coal mines of Scotland until he was nineteen, then in the furnaces and at odd jobs in and around Pittsburgh. For years he yearned to paint, and at first, tried his hand at sign and house painting. In his sixties, he started to set down on canvas the slum and factory scenes which he saw from his tenement window, and the Scottish festivals at Kennywood. In 1927 his *Scene from the Scottish Highlands* passed the Carnegie jury, and from then until his death in 1934, Kane was honored by prizes and shows.

Occasionally he made trips into the country, but more of his subject matter, as in *Old St. Patrick's*, was furnished by the city. Previously, for seven years he had laid cobblestones in the streets of Pittsburgh. Now in 1930, he painted the cool gray of cobbled streets and smoking stacks between the warm red of railroad cars and the brick-walled church. The white of its colonnade and trim he echoed in bursts of steam from the locomotives. Although the latter suggest

the hum of industry, the vista into which our eyes are drawn is a quiet one, painted with a simplicity of thought and feeling. While Kane is often referred to as a "naive" or "Sunday" painter, the decisively stated composition and the original, distinctive character of *Old St. Patrick's* mark it as the work of a master.

ELIZABETH H. PAYNE.

Acc. no. 46,281. Height 24 inches; width 28¼ inches. Gift of Mr. Robert H. Tannahill.



GAUTAMA BUDDHA
INDIA GUPTA PERIOD, 500 A.D.
Gift of the Founders Society, Sarah Bacon Hill Fund, 1946

A GUPTA RELIEF OF GAUTAMA BUDDHA

The "classic" sculpture of India, Gupta sculpture, is poorly represented in this country. While there are numerous fragments, only the justly famed bronze figure of Gautama in the Boston Museum can lay claim to the degree of completeness necessary for understanding rather than mere appreciation. The standard of completeness, as well as that of quality, has been of the utmost importance in the development of our museum's collection. A painting, a sculpture or a bronze was not made only for our pleasure but for our edification. Art is a means of effective communication, rhetoric; and one cannot read a message if most of the words are not there. We may enjoy the calligraphy of the remaining letters, the color of the paper or ink but we can understand very little.

The present relief is therefore of great interest and significance in our Indian collection, for it is an almost complete sculptural representation of the Buddha in monastic or ascetic garb as the Enlightened One. That is, as Deity taken human form for our enlightenment. The concept is that of God in man, known particularly to Christians in the person of Christ. The awful majesty of deity is manifested here by the effect of monumental scale in the figure with its expansive inward strength made one with the subtle delineation of the body. The large scale is set by the small figures bearing fly-whisks, traditional attendants of royalty, secular or sacred. Above are two *apsarases*, each bearing a garland. The band of ornament below was undoubtedly continued along the sides of the unknown temple from which the image came. The now missing hands were probably in the *mudras* or gestures of charity and "fear not." Behind the head is a halo: He is clothed in the Sun, at the center of Time and Being.

It is of interest that the head bares traces of a reddish paste or pigment, probably vermilion, ample proof that the image was worshipped by Hindus long after Buddhism disappeared from the area of its manufacture.

The date of the piece presents certain problems. Dr. Coomaraswamy writes "early Pala I would say, with marked persistence of Gupta feeling."¹ Since there is to our knowledge no piece of similar style or type, exactly dated, it is necessary to inquire into questions of style rather closely.

"The indenture of the girdle is clearly marked. The robes are thin and cling very closely to the body, fully revealing the form. The hair is disposed in numerous short curls, turning to the right, and covering the crown of the head and the *usnisa*. The type is full fleshed, but elegantly built, the shoulders very broad, the hips narrow, without any marked slenderness of the waist. The eyes are slightly downcast (*nimilita*, characteristic of the aspect of a sage). The nose is sharp, the nostrils broad, the lips, especially the lower lip, very full . . .²

These words most certainly describe our sculpture as well as the copper image in Boston, then dated 6th Century A.D. The only incongruous element in the stone relief is the relatively rough technique of the carver. This can readily be explained by the purpose for which the piece was intended: an image actually a part of a temple wall, not a highly finished image in the near

round for interior usage. This roughness can be found only in the aesthetic surfaces. The deep serenity and poise of the head and the graceful sway of the body are characteristic of Gupta sculpture in the fifth and sixth centuries. The comparable figures are the Boston copper, the colossal copper figure from Sultanganj³ (both figures are dated in this publication 5th Century A.D.) and an image in sandstone from Sarnath.⁴ The later figures from Orissa and Bengal shown by Kramrisch⁵ seem to us quite a different story. The pose in these figures is stiff, the decoration metallic and meticulous. The hair fits on the head like a cap; it is not integral with the skull. While it should be remembered these are stelae, the contrast is tenable on the grounds of general style and effect.

One detail in particular is symbolic of the rightness of an early sixth century date. At the bottom of the figure the overskirt drops below the longer hemline to form a second, sharp edged hemline. This "little skirt" can be found only in Gupta figures⁶ and in the Indian influenced Northern Wei dynasty figures of China, datable in the fifth and early sixth centuries A.D. Pala and Sena sculptures conspicuously lack this detail.

On these grounds then we date the relief at the end of the Gupta period, 320-600 A.D., most likely in the early sixth century. The stone is a brown sandstone, heavily stratified and coarse in texture. Since most of the temples of Orissa exhibit this type of stone, it is customary to locate such pieces there. Actually we can only place it in Northeast India, not Mathura or Sarnath, since the stones of those areas are quite different. This relief is vital evidence in the development of Gupta sculpture in the Northeast. From such a figure, an expression of the widespread international Gupta style, Pala and Sena sculpture developed later as the last and isolated expression of Buddhist art in India.

Our image in relief of Gautama Buddha is of the final and classic statement of the Gupta type, developed from native prototypes⁷ and diffused over all of Eastern Asia, from Java and Cambodia to China and Japan.

SHERMAN E. LEE.

¹By letter after seeing the present photograph of the image.

²Coomaraswamy, A. K., *Catalogue of the Indian Collections, in the Museum of Fine Arts, Boston, Part II, Sculpture*. Boston 1923, page 61.

³Coomaraswamy, A. K., *History of Indian and Indonesian Art*, N.Y. 1927, figure 160.

⁴Diez, E. *Die Kunst Indiens (Handbuch der Kunstwissenschaft)* fig. 145.

⁵Kramrisch, S. "Pala and Sena Sculpture" in *Rupam* No. 40, Oct. 1929, pp. 107-126 particularly figures 9, 10, 16, 20.

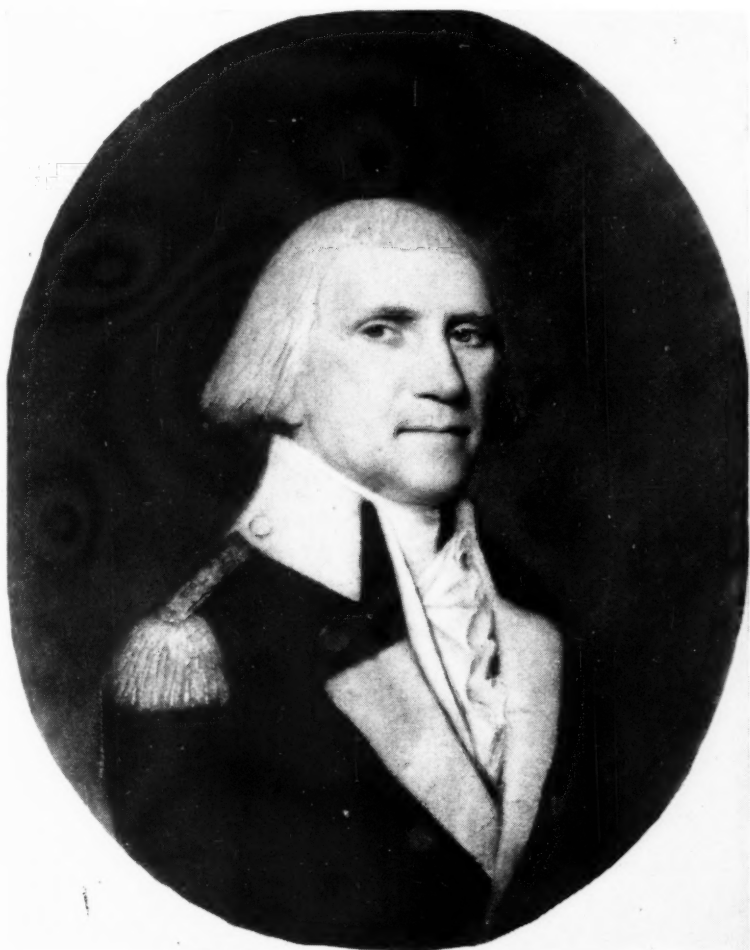
⁶See references above and also Vogel, J. Ph. *La Sculpture de Mathura (Ars Asiatica XV)* Paris 1930, Pl. XXXI, a.b.c., dated in the mid-sixth century.

⁷Coomaraswamy, A.K. "Origin and Development of the Buddha Image" in the *ART Bulletin*, Vol. IX, No. 4, June 1927, pp. 287-328.

GENERAL ELIAS DAYTON *by* JAMES SHARPLES

The portrait of General Elias Dayton, by James Sharples, has recently been given to the Detroit Institute of Arts by Mr. Dexter M. Ferry, Jr. This acquisition brings into the American collection a splendid example of one of the outstanding 18th century American pastelists, James Sharples, who was born in Lancashire, England in 1752 and died in New York in 1811.

The pastel portraits of James Sharples remind one of the work of French draughtsmen and engravers of the same period. The early youth of Sharples was spent in France while he was training for the priesthood, later abandoned for the career of an artist. He must without question have known and studied the works of the French artists of the 18th century.



GENERAL ELIAS DAYTON
BY JAMES SHARPLES, AMERICAN, 1751-1811
Gift of Dexter M. Ferry, Jr., 1946.

It is said that James Sharples built a large wagon and with his family would travel about America painting his pastel portraits of the most prominent people in the cities which he visited. He would complete a portrait in two hours, charging fifteen dollars for profile and twenty dollars for a full face.

The new acquisition represents a bust-length portrait of Elias Dayton (1752-1811) in his uniform as an American Revolutionary officer. Dayton was one of the important public figures of his day. His military life began when he joined the British forces and fought in the "Jersey Blues" under Wolfe at Quebec. Later he commanded a company of militia against the Northern Indians. At the outbreak of the Revolutionary War, Dayton was a member of the committee of safety. He was promoted to Brigadier General in 1783 on the recommendation of Washington and served on his staff. Prior to his promotion, he served as Colonel of the Third New Jersey Regiment and helped in the suppression of the mutiny of the New Jersey line in 1781. He was in active service during the entire war, taking part in the battles of Springfield, Monmouth, Brandywine and Yorktown. After the cessation of hostilities, Dayton was made Major-General of the militia and served as a member of congress from 1787-1788. When the New Jersey Society of the Cincinnati was established, General Dayton was elected president, which office he held until his death. The portrait remained in the Dayton family until it was sold by the sitter's great grandson.

JOHN D. SKILTON.

Acc. no. 46.279. Height 9 $\frac{5}{8}$ inches; width 7 $\frac{5}{16}$ inches.

THE GROWTH OF THE PRINT COLLECTION

It is a pleasant task to report many significant gifts to the department of prints and drawings during recent months, additions which have exerted a most salutary effect in raising to new levels of importance the quality of the collection as a whole.

Visitors to the Museum will have the opportunity early in 1947 of seeing an exhibition of one hundred selected prints of various schools and periods from the bequest of the late Mr. Hal H. Smith which was made in 1945. Because of certain shortages that have delayed until now the proper mounting of the prints, it has been necessary to hold in abeyance the forthcoming exhibition, the intention of which will be to provide a cross-section view of the range of this second most important bequest to the department since its foundation by the bequest of the late Mrs. Harriet J. Scripps. Aside from a large group of modern print-makers such as Muirhead Bone, Cameron, and McBey, who have hitherto unfortunately not been represented in the museum, distinguished work by Seymour Haden, Whistler, and Legros, together with notable prints by Ostade and three Rembrandts of superb quality, *Jan Lutma*, *The Triumph of Mordecai*, and the *Golf-Player*, are included in Mr. Smith's bequest.

To illustrate further the extent to which the collection has grown, later in



THE COMBAT

BY PABLO PICASSO, SPANISH, 1881-

Gift of the Founders Society, Hal H. Smith Fund, 1946

the winter an additional exhibition will be held consisting of approximately eighty prints very generously donated to the museum this year by Dr. and Mrs. George Kamperman. Among their gift is a complete set in fine impressions of the *Twelve Labors of Hercules* by the 16th Century German "Little Master," Hans Sebald Beham, Rembrandt's *The Rest on the Flight: A Night Piece*, the *Self Portrait in a Feathered Cap*, and a group of six etchings by Whistler of the finest quality, among them *Annie Seated*, *Bibi Lalouette* and *Bibi Valentin*, *Early Morning: Battersea*, *The Lime-Burner*, and *The Music Room*. Dr. and Mrs. Kamperman have also donated eight excellent etchings by Jacques and a series of delightful watercolors and wash drawings by Muirhead Bone. In the modern field, Picasso is represented by five magnificent etchings which, together with those already owned by the museum, now provide a major showing of the great French master.

Two of Picasso's best and most recent prints to reach this country during the past year were acquired in the summer from museum funds and bring the representation of his work up-to-date. One is a brilliant colored woodcut entitled *Still-Life with a Lobster*, purchased through the Elliott T. Slocum Fund, a powerful abstract composition printed in at least seven different color plates by

the celebrated Parisian specialist in this type of work, Roger Lacourière. The other print is Picasso's dramatic etching called *Le Combat*, acquired through the Hal II. Smith Fund. Executed in 1937, the year of the artist's famous painting *Guernica*, the print recalls the painting in its forceful conception of man's barbaric and horrible resort to war as the solution of his difficulties. The gross and bestial figures seem to explode into movement by a sequence of savagely treated lines of great depth which form a complex and serpentine pattern linking the figures themselves with the background. This etching is characteristic of the type of "subversive" work upon which Parisians descended in hordes at the first post-war Salon d'Automne.

Many prints of remarkable distinction by other contemporary artists have entered the collection through the kindness of donors who have been sympathetic to the print department's policy of attempting to build up the modern sections while contemporary prints are still reasonably accessible and less prohibitive in price than those of older masters whose works, as they become increasingly rare, fall beyond the province of available museum funds.

Mr. Robert H. Tannahill, with characteristic generosity and quick to realize the needs of the department, has presented six very fine prints by modern Europeans. Included in the group are a beautifully simplified linear etching by Matisse of an *Odalisque*, a Maillol lithograph of a *Seated Nude*, one of Picasso's classical illustrations for Balzac's "Le Chef-d'Oeuvre Inconnu," the etching which is Plate V representing *The Sculptor Modelling*, Rouault's lithograph entitled *Les Pauvres*, a charming Edvard Munch lithograph of *Monkeys*, and finally a sensitive Lehmbruck etching of the *Head of a Woman*.

Additional recent donations in the modern field are a fascinating and ingenious etching of an *Abstract Composition* by Georges Braque, donated by Mrs. Allan Shelden, an etching of a *Young Colt* by Sintenis and a colored lithograph, *Tingel Tangel II*, by Emil Nolde, both given by Mr. Curt Valentin, and an attractive group of contemporary British and American prints presented by Mr. K. T. Keller. All of these carefully selected prints form exceedingly valuable additions to the collection.

Not forgetting the necessity for the enlargement of our collections of graphic work in earlier periods, many other benefactors have increased the scope of the 19th Century English and American sections of the collection by giving distinguished prints of this period. Mr. Hector Bolitho, the eminent English authority on the reign of Queen Victoria, has presented the museum from his large private collection with a superb mezzotint of *Prince Albert at Balmoral* and two engraved portraits in 1st and 2nd state impressions of *Queen Victoria* by Frederick Bacon after a painting by Sir William Ross. From Mr. Dexter M. Ferry, Jr. comes a complete set of the four mezzotints by James Smillie after Thomas Cole's group of paintings entitled "The Voyage of Life," and from Mr. and Mrs. Edgar B. Whitcomb and Mr. Ormond E. Hunt nine rare Audubon prints in the bird series.

JOHN S. NEWBERRY, JR.



THE COAT OF ARMS OF THE MINERBETTI FAMILY by DONATELLO, which was given to the Museum in 1941 by Mr. and Mrs. Edsel B. Ford, and its companion piece, the Martelli shield which is still in place on the stair of the Martelli palace in Florence, were once called by Bode "among the finest creations that the Italian Renaissance produced in the realm of plastic art" and an undertaking peculiarly suited to Donatello's talents. The photograph shows this famous shield as it has been reinstalled in Gallery 11. The Martelli coat of arms shows that the relief was intended to be built into the wall so that only the carved relief stood out in silhouette against the smooth plane of the plaster. Our coat of arms has been reinstalled in the same way, so that the rough stone foundation no longer distracts attention from the plastic brilliance, energy and vitality of the superb carving.

E. P. RICHARDSON.

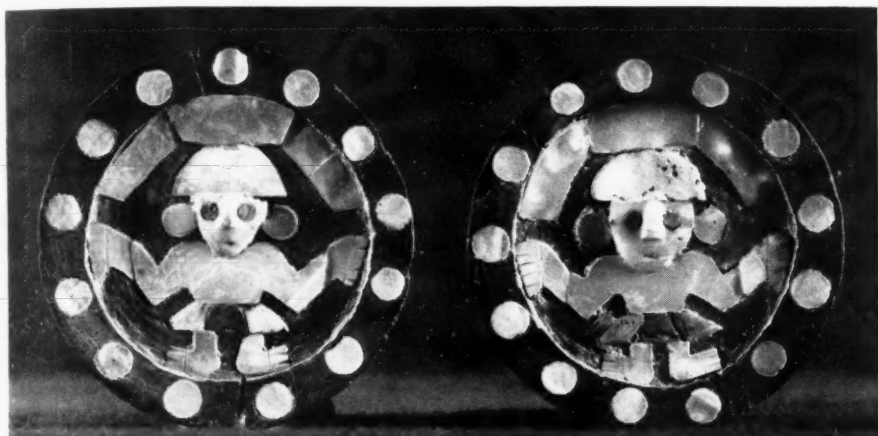


SILVER MUG, BY JOHN CONEY, Boston silversmith, 1655-1722, gift of Robert H. Tannahill, (Acc. No. 46.46. H. $3\frac{3}{4}$ " Diameter at base $3\frac{3}{8}$ ") This mug with its cylindrical body tapering from the reeded base to the molded rim, and the flat scrolling handle is characteristic of the work of John Coney, one of the finest of the early Colonial silversmiths. On the body near the rim and on the bottom is one of the marks frequently used by Coney: IC crowned, with a "cony", a pun on the maker's name, underneath. The letters, TH, are engraved on the bottom; and on the body of the mug, the letters S P enclosed in a conventionalized wreath.

JOYCE B. GNAU

PERUVIAN EARPLUGS

When the Spanish conquerors came to Peru they found the men of the ruling class, the Incas, wearing huge ornaments in their ears and promptly called them "Orejones", Big-Ears. But this custom of piercing and enlarging the earlobes so that tubes of one to two inch diameter could pass through them is much older. The pottery heads of the Early Chimu period, the culture of the northern half of the Peruvian coast during the first five centuries of our era, display such earplugs; many actual specimens have been found in the cemeteries of the Late Chimu period (about A.D. 900 to 1400). These earplugs consisting of a short tube, ending in an ornamented disk, were made of wood decorated with a mosaic



of shells or very small feathers, or of clay, silver and gold.

A pair of earplugs of the Late Chimu period has just been added to the collection of ancient Peruvian art¹. The ornamental disk has a slightly raised border, inset with beads of mother-of-pearl; the center is occupied by a standing figure. The shirt, earplugs, hands and feet are of mother-of-pearl; the face and kilt, of pink coral, and the eyes and belt ornament of jadeite. Thus we see a somewhat stylized portrait of the man who may have owned these earplugs and been buried with them.

ADELE COULIN WEIBEL.

¹Accession numbers 46.311 and 46.312. Length 1½ inches; diameter of tube 1⅝ inches; diameter of disk 2-5/16 inches. Gift of the Laura Murphy fund.



AMERICAN EXCHANGE
BY WILLIAM MICHAEL HARNETT, 1848-1892
Gift of Robert H. Tannahill, 1946

BACK ISSUES OF THE BULLETIN

Many issues of the museum *Bulletin* and *The Arts Quarterly* are now out of print. We are constantly receiving requests from other museums, libraries, universities and collectors which we are unable to fill. It would be of great assistance if subscribers and members of the Founders Society would return to the museum any copies of either publication which they no longer need so that we can meet the requests for back issues.

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